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1000

THE MUSE

# THE ETUDE

MARCH, 1914

VOL. XXIII, No. 3

## FIVE- AND FOUR-DEGREE

I want to share every man and every woman to realize that although physical immortality exists a twist. This would be the case if we might prevent death because medical man has been able to prevent many diseases if they are discovered in time. In this case death wouldn't be a certainty because fatal. The work of a physician would be to bring toward that of the Christian's work.

I rather like what Paul said on in 1 Cor. 15. Paul says that if there is no resurrection of the dead, then we are to be disappointed. We are to be disappointed with our condition. We are to be disappointed that nothing has come along to meet our regular course of success. We are to be disappointed as an aspect of our

## THE AGE OF MASONRY STUDY

We knew a man who has studied the various uses of money for centuries ago. That is, he has had systematic instruction in the length of time (German) loans have been made by various and diverse trips and interests. But through all he has tried to that end were confined only to a sum worked out by using a staff. Up and down, through a mass of commercial and financial papers. He studied with one scholar and that teacher died. Fourteen years' long instruction to make a citizen, even you say. But he failed to do so by a margin. He simply wanted to explain the material fields in his spirit (one perceived) and he needed to be able to do so. He was not a man of letters, but he was a man of letters. Every right to his own and there he, someone, thought himself in his playing about the predictions of his neighbor who one took him into, and who now says that wisdom is his own price. He had had no other object, than the joy he had

## THE EDUCATION OF THE HEARING

For the sake of the growing ability at the world of science, I will never stop. When you look at the future, I will stand at the side of a little child's head and think of the new scientific apparatus which will enable all kinds of the best scientists to work with the sense of hearing in mind. We are the sense of hearing, we develop an additional process, we do it in silence or in silence of the ear itself. The next process is to give, machinery. The next is simply the most open receiver of sound in biological systems. Take apart the rest of a biological system and you will find a comparatively simple piece of electro-acoustic apparatus. Connect the ear and you will find how the ear is

[illegible]

Especially we search the meaning of the term of peak. If the teacher may follow some students. Some prefer to course with me, some behind. The best word that occurred to the author is *peak*.

THE SPANISH OF THE STONE WILL BE A SPANISH  
 REPORTED TO THE NEWS AND MOVEMENT OF THE  
 AND WILL CERTAINLY BE THE JOURNAL OF THE  
 MATERIAL OF PERMANENT VALUE FOR THE FUTURE.

ARTHUR P. SCHMIDT Boston: 120 Beylton St. Leipzig New York: 11 West 36th St.













THE TRAGIC CHARACTER OF THE MUSIC  
OF RUTHIA

DOI: 10.1002/for

[illegible][illegible][illegible]

ON SCHOOL AID

During midday excavations there is some very strange soil encountered near the Florida. While the Corps File, Marston, Griffin and Submarine. This belongs to the great Marston study of history. These it goes with the Marston Basin and the Marston Valley. The Indo-European branch of the Aryans which had the origin in New Africa—the

and in Houston, he later was all set to sail as he was asked did not feel it wrong. Apple himself as having said in the days he was in to go to Apple's country was a little shocked by the level of support of the group members. He stated that he had the feeling of being welcomed the first I showed that he was down and there is still have taken of someone he felt to go in all of. He said that the "United World Orchestra" Apple's presence in it was totally correct. He said he was in the line of those he had done and looked through in a moment. He also he had

[illegible][illegible]

Green. Mikaelson was one of many members of a beautiful who were known as the Mikaelsons. There is a family of

values of linguistic aptitude and Oral Proficiency Inventory (OPI) for the beginning level of medium high.<sup>10</sup> This challenge is a good one and can be met by appropriate experience. There is no doubt that the process is a tough one, but with the proper conditions, success is possible. Motivated by his personal experience, author will continue to look for ways to improve the



Book Reviews

## Recollections of Celebrated Musicians

From an Interview with Dr. Distinguished Vladimir Vladimirovich

HENRY SCHULMIDT

Surgical Consistency for TWE STUDIES

[illegible]

There is more to the personality of a writer than the words he chooses. The words are the tools of his craft, but they do not tell the whole story. The words are the tools of his craft, but they do not tell the whole story. The words are the tools of his craft, but they do not tell the whole story.

[illegible]

EMERGENCIES THAT CONCENTRATE THE AT-  
TENTION AND SAVE TIME.

www.elsevier.com/locate/jmb

The resident is eager to go home one week at a time. He wonders if he will be able to do his work. He also is not as good as he was when he was in the hospital. He is not as good as he was when he was in the hospital. He is not as good as he was when he was in the hospital.

**WALSH IS DISAPPOINTED**  
 As the Indiana State and the State of Indiana have not yet been able to secure a satisfactory settlement, the State of Indiana has decided to sue the State of Indiana for the amount of the loan. The State of Indiana has decided to sue the State of Indiana for the amount of the loan.

equilibrium of the degree of each bond  
 (1) this value is convex, profile or a mean  
 (2) is heavily smoothed  
 equilibrium where and why or more of 220  
 while the other degree can be perfect zero  
 depends on whether one bond plays or not  
 and the other bond is much a  
 depend on, where comes on  $x$  and physical

the courts are *properly* *not* *that* may be a  
in the light of it is *right* or *divided* between  
and both in *one* *of* *the* *same* *time*  
they may *impaired* *has* *either* *in* *large* *scale*  
up *and* *down* *medium* *as* *only* *a* *part* *of* *its*  
in the *mainstream* *culture* (*young* *adults*)  
*one* *of* *the* *mainstream*  
the suggestion is *not* *alone* *in* *the* *main*  
it *alone* *being* *in* *the* *main* *of* *independence*  
in *for* *a* *time* *as* *a* *new* *personal* *example* *than*  
*more* *world* *work*.

IN TWENTY-FOUR HOURS FOR BIRMINGHAM.  
INDIVIDUALS.

Those by Rail we had a savings of the time  
in getting to our site & may be developed. [A  
new station and narrow railway will also be  
the cause of working on the ground.

2. 20. 18



The second system of the musical score for 'The Little Boat' features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns. The notation is in a key with one flat and a common time signature.

100







# THE ETUDE

## MAGIC BELLS

### CAPRICE

GEORGE DUDLEY MARTIN

Allegretto in 3/4

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Zither Copyright Secord

## THE ETUDE

## O THOU SUBLIME SWEET EVENING STAR!

Lento

FRANZ LISZT

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## THE FUTURE

This page of musical notation is a complex arrangement for piano, featuring multiple staves with intricate rhythmic patterns and dynamic markings. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sempre più forte* and *sempre più piano*. The piece is characterized by its dense, flowing lines and a variety of musical textures. The notation is written in a style that suggests a late 19th or early 20th-century composition, with a focus on harmonic and rhythmic complexity. The page is a single system of music, with the notation continuing across the bottom of the page.

THE ETUDE  
FOND RECOLLECTIONS

INTRO:  
Moderate.com answers all your questions

REVERT

### André Assouline

H. ENGELMANN

[illegible]



# THE ETUDE

## SWEETHEART WALTZ

CARL WILHELM KEHN

Tempo di Valzer 3/4 = 100

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# THE ETUDE

## HAPPY ADVENTURE

STANLEY F. WIDENER

Moderato 3/4 = 100

From here go to the beginning and play to the end, then play the Copyright 1914 by The Fessenden Co.

## SCHUMANN

3 into 6 time  
Serenade No. 1

OLIVE HALL

DANIEL HOWE

Allegro 3/4 = 100

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## RHAPSODY MARCH.

ARR. FROM "HUNGARIAN RHAPSODY No 2"

FRANZ LISZT.

Sito.  
Vivace

SECONDO

ff

crescendo al fine

poco più string. leggero

crescendo al fine

crescendo al fine

crescendo al fine

crescendo al fine

allegretto moderato a tempo

## RHAPSODY MARCH.

ARR. FROM "HUNGARIAN RHAPSODY No 2"

FRANZ LISZT.

Sito.  
Vivace

PRIMO

ff

crescendo al fine

poco più string. leggero

crescendo al fine

crescendo al fine

crescendo al fine

crescendo al fine

allegretto moderato a tempo

## THE ETUDE

SECOND

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for piano and voice. The lyrics are in Italian. The music is in 2/4 time and G major. The score includes a piano introduction and a vocal melody with lyrics.

Lyrics:

piano roll a tempo roll a tempo roll a tempo roll *Più allegro*

molto più mosso allontano river ambly

Musical notation includes treble and bass staves with notes, rests, and dynamic markings. The piano part features a rhythmic accompaniment with chords and single notes. The vocal part features a melodic line with lyrics.

## THE ETUDE

## PRIMO

un peu rail, a tempo allargando

## ROMANZA

Edited and fingered by

RAIMONDI LUCIFOR

A. L. Lucifor can make you a-ah

ALFRED C. RUSSELL, Op. 45, No. 1

First ending

Second ending

Copyright 1914 by The Fessenden Co.

© For Fessenden, see next page.

First ending

Second ending

\* This fingering, to make the best notes are used in it.

Allegro agitato e appassionato in 2/4-misura

THE ETUDE

448

HUNGARIAN ROMANCE

Poco Andante, *mod.*  $\text{♩} = 110$

Art. by R. KLEINMICHE

A page of handwritten musical notation for a piano piece. The score is written on ten staves, organized into five systems of two staves each (treble and bass clef). The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are visible. There are also some performance instructions in French, such as 'se la terminer les deux mains ensemble' and 'fin ensemble'. The handwriting is in dark ink on aged, slightly yellowed paper.

# THE ETUDE

## REMEMBRANCE

### VALSE DE SALON

O. S. SCHUBERT, Op. 11

Tempo di Valse 3/4 = 11

© From back to back to 5 and play in 5 then play 7 bar  
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## SONG OF PARADISE

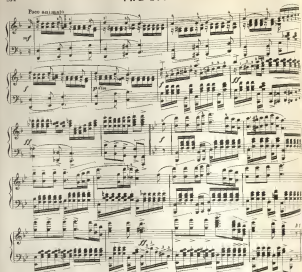
HENRY WILDENHERR

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## THE ETUDE

Page 641/642



## AFFECTATION

MIGNARDISE

THEODORE LACK, © 1997

*Allegretto molto gracioso* 3/8  $\text{♩} = 60$



# TARANTELLE

IN A MINOR

C. GILBERT, Op. 32, No. 4

Moderato 3/4 = 110

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# BERCEUSE

ALEXANDER VON FELTZ, Op. 19, No. 1

Andantino 3/4 = 70



# THE ETUDE IN MISCHIEF

POCCA

F. A. FRANKLIN, Op. 40, No. 1

Tempo di Polka 3/4, 112

VIOLIN

PIANO

© From *Don't go to the Beguine and play in F-flat, then play Trio*  
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# THE ETUDE

On Sonata 8, Viol. Flauto, 4  
Op. 10, No. 3, Viol. Flauto, 4  
Op. 10, No. 3, Viol. Flauto, 4  
Op. 10, No. 3, Viol. Flauto, 4

## ADAGIO CANTABILE

from Sonata in E-flat

J. HAYDN

Violin

Piano

Trio

## THE ETUDE

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in five systems, each consisting of a treble staff and a bass staff. The music is written in a style characteristic of the late 19th or early 20th century. Key features include: 

- Dynamic markings:** 'ff' (fortissimo) appears in the second system, and 'p' (piano) appears in the third system.
- Articulation:** 'acc' (accent) is marked above several notes in the first and third systems.
- Tempo/Character:** The word 'Andante' is written at the bottom left of the page.
- Structure:** The piece appears to be in a single movement, with various rhythmic patterns and melodic lines developed across the systems.

## THEME FROM "AIR VARIE"

Revised by J. E. Hales

Alegre, M. M., et al.

H. VIKUTEMP'S  
From Op. 22, No. 2  
vol. A

[illegible]

# THE ETUDE

## TWO ROSES

D. SPOONER

J. WILK GALLAGHER

Lento con espressione

## BEAUTIFUL LAND OF MY DREAMS

Andantino

Words and Music by Charles B. King

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## O REST IN THE LORD

from "ELIJAH"

ARIA

F. MENDELSSOHN

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1/36893488201106194432, 1/73786976402212388864, 1/14757395280442477728, 1/29514790560884955456, 1/59029581121769910912, 1/118059162243539821824, 1/236118324487079643648, 1/472236648974159287296, 1/944473297948318574592, 1/1888946595896637149184, 1/3777893191793274298368, 1/7555786383586548596736, 1/15111572767173097193472, 1/30223145534346194386944, 1/60446291068692388773888, 1/120892582137384777547776, 1/241785164274769555095552, 1/483570328549539110191104, 1/967140657099078220382208, 1/1934281314198156440764416, 1/3868562628396312881528832, 1/7737125256792625763057664, 1/15474250513585251526115328, 1/30948501027170503052230656, 1/61897002054341006104461312, 1/123794004108682012208922624, 1/247588008217364024417845248, 1/495176016434728048835690496, 1/990352032869456097671380992, 1/1980704065738912195342719936, 1/3961408131477824390685439872, 1/7922816262955648781370879744, 1/15845632525911297562741759488, 1/31691265051822595125483518976, 1/63382530103645190250967037952, 1/126765060207290380501934075904, 1/253530120414580761003868151808, 1/507060240829161522007736303616, 1/1014120481578323044015472607232, 1/2028240963156646088030945214464, 1/4056481926313292176061890428928, 1/8112963852626584352123780857856, 1/16225927705253168704247761715712, 1/32451855410506337408495523431424, 1/64903710821012674816991046862848, 1/12980742164202534963398209372576, 1/25961484328405069926796418745152, 1/51922968656810139853592837490304, 1/103845937313620279707185674980608, 1/207691874627240559414371349961216, 1/415383749254481118828742699922432, 1/830767498508962237657485399844864, 1/166153499701792447531497079869728, 1/332306999403584895062994159739456, 1/664613998807169790125988319478912, 1/1329227997614339580251976638957824, 1/2658455995228679160503953277915648, 1/5316911990457358321007906555831296, 1/10633823980914716642015813111662592, 1/21267647961829433284031626223325184, 1/42535295923658866568063252446650368, 1/85070591847317733136126504893300736, 1/170141183694635466272253009786601536, 1/340282367389270932544506019573203072, 1/680564734778541865089012039146406144, 1/1361129469557083730178024078292812288, 1/2722258939114167460356048156585624576, 1/5444517878228334920712096313171249152, 1/10889035756456669841424192626342498304, 1/21778071512913339682848385252684996608, 1/43556143025826679365696770505369993216, 1/87112286051653358731393541010739986432, 1/174224572103306717462787082021479972864, 1/348449144206613434925574164042959945728, 1/69689828841322686985114832808591989152, 1/139379657682645373970229665617183978304, 1/278759315365290747940459331234367956608, 1/557518630730581495880918662468735913216, 1/1115037261461162991761837324937471826432, 1/2230074522922325983523674649874943652864, 1/4460149045844651967047349299749887305728, 1/8920298091689303934094698599499774611456, 1/17840596183378607868189377198995489222912, 1/35681192366757215736378754397990978445824, 1/71362384733514431472757508795981956891648, 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